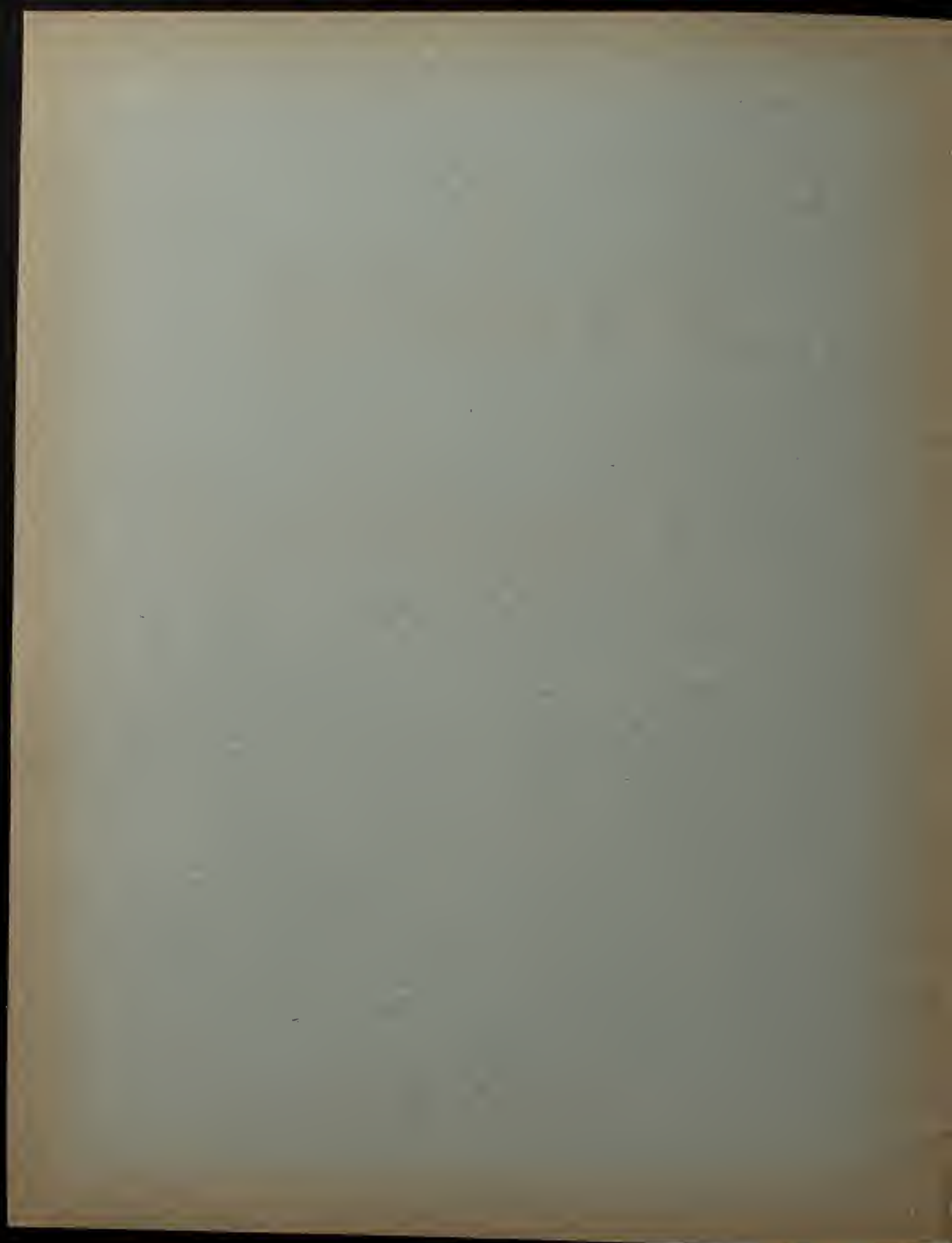


cup

Ten Songs
Ernest Whyte

J.L. ORME & SON,
OTTAWA.



Ten Songs

Ernest Whyte

1. SWEET DAY
2. SING, OH THOU HAPPY, HAPPY BIRD
3. ALI SINGS
4. SPRING SONG
5. WITH THE NIGHT
6. SERENADE DU VAGABOND
7. HINDOO MAIDEN'S SONG
8. THE END OF THE DAY
9. I HAVE DONE
10. THREE FLOWER PETALS

Price \$1.25.

J.L. ORME & SON,
OTTAWA.



Sweet Day.

HERBERT.

E. WHYTE, Op. 2 No 1.

$\text{♩} = 100$

Sweet day! So

cool so calm so bright Brid-al of earth and sky

The dew shall weep thy fall to night for thou

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must die Sweet rose! In air whose o - dours ..

wave And col - ours charm the eye Thy root is

ev - er in the grave, And thou must die.

pp

Sweet Spring! Of days and ros - es made, Whose charms for

beau - ty vie. Thy days de - part, thy ros - es

fade, For thou must die! On - ly a

sweet and ho - ly soul Hath tints that nev - er fly;_____

The first system of the musical score. The vocal line is in the treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "sweet and ho - ly soul Hath tints that nev - er fly;_____". The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

While flow - ers de - cay and sea - sons roll, It can - not

The second system of the musical score. The vocal line continues with the lyrics "While flow - ers de - cay and sea - sons roll, It can - not". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a more active bass line in the left hand.

die. _____

pp *morendo.*

The third system of the musical score. The vocal line ends with the word "die. _____". The piano accompaniment features a *pp* (pianissimo) dynamic marking and a *morendo* (diminuendo) instruction. The piano part includes a *morendo* instruction and a *pp* (pianissimo) dynamic marking.

Sing, oh thou happy, happy bird.

E. Whyte.

E. WHYTE. Op. 2 No 5.

$\text{♩} = 50$

Sing, oh thou hap - py hap - py

bird Sing by thy nest in the ald - er tree Thy mate is

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Sing, oh thou. 4

near thee, thy song is heard. Ah why is mine own love not with

mf rit.

mf rit.

me.

p a tempo

rit.

pp

poco più mosso

Gay - er and glad - der my song should

mf

be Than hap - pi - est song of mor - tal

bird If the joy of that song sweet love by

thee With an - swer - ing glad - ness could be heard.

mf *p rit* *p a tempo*

rit *pp*

MASTO MOSSO. *p*

But a - las thy joy oh hap - py bird Sung to thy

mate in the alder tree From my parched

throat may nev - er be heard The grave di -

f *ritenuto.*

vid - eth my love and me.

p *a tempo*

pp *rall.*

Ali Sings.

Metrical version by HENDRY DURIE ROSS
from a prose translation of a Nile Boatman's Song by
BAYARD TAYLOR.

E. WHYTE, Op. 3 No 3.

mesto.

On the sands be - lov - ed I lie a - lone, The day hath

sotto voce.

waned yet its parched breezes burns. Oh night, oh night, and the night winds

dim.

moan The stars glow large as the night re - turns.

dim. *animato.* *p*

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If thou call me not from the fall - ing murk nor yield a

dolciss.

couch - ing place by thee Near thy fa thers tents I may not

p

lurk But ex - iled fare to mine own coun - try.

mf *rit*

meslo.
On the sands be - lov - ed I lie a - lone The less-ing spac-es of earth grow

sotto voce *p*

dark. oh night, oh night and the night winds moan, *p* And a-loft the

steel - y skies a - spark. *p*

Pal - lid for tra - vail and long - ing sore This face of

me late man - ly red. On - ly my sweet - ings kiss may re - *p*

store. The flush her cold - ness hath slain and sped.

On the sands be - lov - ed I lie a -

lone The heats give o'er and the chill winds creep. Oh night, oh

night, and the night winds moan. Men's tasks are done and the hap-py

sleep Ah the stars are

risvegliato.

animato. *f*

naught to me at all, Where I am - guished for

light of thine eyes I lie. A - wake! look forth on thy beau - ty's

p *pp*
thrall, Hath thine heart no pi - ty, that I should die?

Spring Song.

A. LAMPMAN.

E. WHYTE, Op. 3 N^o 2.

♩ = 108

The trees to their in - nermost mar - row are

touched by the sun; The ro - bin is here and the

spar - row: Spring is be - gun! The

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Spring Song.

rob - in is here and the spar - row: Spring is be -

gun! The

sleep and the si - lence are o - ver: These pet - als that

rise Are the eye - lids of earth that un - cov - er Her

num - ber - less eyes. Are the eye - lids of earth that un -

pp *meno mosso.*

cov - er Her num - ber - less eyes.

pp

The trees to their in - ner-most

f *mf* *mf*

3

mar - row Are touched by the sun. The

rob - in is here and the spar - row Spring is be -

animato.
gun! The rob - in is here and the spar - row The rob - in is here and the

spar - row Spring is be - gun! Spring is be

gun!

con brio.

With the Night.

A. LAMPMAN.

E. WHYTE, Op. 7 No 1.

♩ = 104

mf

O doubts, dull pas - sions,

and base fears, That har - assed and op - pressed the day, Ye

poor re-mors - es and vain tears, That shook this house of

f

mp

clay; That shook this house of clay; All

mp

heav - en to the west - ern bars Is glitt' - ring with the

f *mp* *accel.*

dark er dawn; Here with the earth, the night, the stars,

ff animato *rall.*

mf *rit.*
Ye have no place: be - gone! Ye

mf *rit.*

p
have no place: be - gone!

p *pp*

Sérénade du Vagabond.

CATULLE MENDES

English version E. Whyte.

E. WHYTE, Op. 7. No 3.

Con brio.

Je m'en vais par le chem-in, Li-ra-li, li-ra-lin et la
Here I go gui-ty by mead li-ra-li, li-ra-la and by

plai-ne Dans mon sac, plus de pain blanc, li-ra-li, li-ra-lin et
high-way In my sack store of white bread li-ra-li, li-ra-la And

trois e-cus, dans ma po ché J'ai dans mon cœur fleu-ri
three good crowns to stand by me And in my glow-ing heart

ff *mp* *dolce.*

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Chant - e ros - sign - ol — Chant - e si je ris — Jai dans mon cœur jo -
 Sing oh night - in - gale — In my joy take part — Here in my hap - py

rit. *f a tempo*

li, li - ra - lin, li - ra - li ma mi - é Un
 heart, li - ra - la, li - ra - li, my dear - - ie

pau - re sur le - chem - in, li - ra - li, li - ra - lin un pauvre hom - mé
 beg - gar pass - ing the mead, li - ra - li, li - ra - la, a poor beg - gar

rit.

M'a de - man - dé mon pain blanc, li - ra - li, li - ra - lin, Pau - re prends tou - té la mi -
 Begg'd from me all my white bread li - ra - li, li - ra - la Here then take all thou poor beg -

mf *largamente*

ché J'ai dans mon cœur fleu - ri Chant - e ros - sign - ol Chant - e si je
 gar I've in my glow - ing heart Sing oh night - in - gale In my joy take

dolce. *rit*

ris J'ai dans mon cœur jo - li li - ra - li li - ra - lin ma mi - -
 part Here in my hap - py heart li - ra - li, li - ra - la my dear -

f a tempo

é Un vo - leur sur le chem - in li - ra - li li - ra - lin dans me
 ie To a thief up - on the mead li - ra - li, li - ra - la from my

poch - é Ma vo - le mes trois e - cus li - ra - li li - ra - lin Vo -
 poch - et Goes my mo - ney like my bread li - ra - li, li - ra - la Oh

mf

leur prends la poche aus - si J'ai dans mon cœur fleu - ri
 thief take my pock - et too I've in my glow - ing heart

dolce

Chan - te ros - sign - ol Chant - e si je ris J'ai dans mon cœur jo -
 Sing oh night - in - gale In my joy take part Here in my hap - py

rit *a tempo*

li li - ra - lin li - ra - li ma mi - é Je m'en
 heart li - ra - la, li - ra - li my dear - ie Now I

vais mou - rir de faim li - ra - li, li - ra - lin dans la plai - né
 go with hun - ger faint li - ra - li, li - ra - la on the high way Nor

piu lento.

Plus de pain blanc ni d'e - cus li - ra - li li - ra - lu
bread, nor crowns my hap - less plaint li - ra - la, li - ra - lu

mp

Mais qu'im por - te si tou - jours J'ai dans mon cœur pleu - rant
But what mat - ters aught to me I've in my weep - ing heart

f largamente. *p*

Chant - e ros - sign - ol — Chante en sou - pi - rant J'ai dans mon cœur mon -
Sing oh night - in - gale — Sing ere I de - part Here in my dy - ing

rit.

rant li - ra - li li - ra - lin ma mi - e.
heart li - ra - ti, li - ra - lu my dear - - ie.

pp *rit.* *pp*

Hindoo Maiden's Song.

RUDYARD KIPLING.

E. WHYTE, Op. 8 No 2.

$\text{♩} = 132$

A - lone up-on the house - tops to the north, I

mes.to.

turn and watch the lightnings in the sky, The gla-mour of thy footsteps in the

dolce.

north- Come back to me be-lov-ed or I die.

rall.

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Be-neath my feet the still ba-zaar is

p

laid, Far, far be-neath the wea-ry cam-els lie, The

p

cam-els and the cap-tives of thy raid - Come back to me be-lov-ed or I

dolce.

p

die, My

p

fa-ther's wife is old and harsh with years And drudge of all my fa-ther's house am

piangendo.
I, My meat is sor-row and my drink is tears Come

con passione. *p*
back to me be-lov-ed or I die Come back to me be lov ed or I

die.
pp *morendo.*

The End of the Day.

D. C. Scott.

♩ = 96

E. WHYTE, Op. 9 No 2.

Tranquillo.

p I hear the bells at

p e - ven-tide, Peal slow - ly one by one.

Near and far off they break and glide, A - cross the streamfloat faintly

ff

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beau - ti - ful The antipho - nal bells of Hull. The day is

p *pp*

done, done, done, the day is done. The

rall. *p*

dew has gath - ered in the flowers, Like tears from some un -

con - scious deep; The swal - lows whirl a - round the towers, The

mf

light runs out be-yond the long cloud bars, And leaves the sin - gle

stars. 'Tis time for sleep, sleep, 'Tis time for sleep.

The her - mit thrush be -

gins a - gain Tim - or - ous er - em -

ite. His song of ris - en tears and

largamente.

pain As if the one he loved were

far a - way A - las an-oth-er day, And now good -

mesto.

mesto. rit. pp

night, good - night, good - night.

molto rall. e dim.

morendo.

I have done.

D. C. SCOTT.

E. WHYTE. Op. 9 N^o 3.

♩ = 112

I have done put by the

lute Songs and sing-ing soon are o-ver, Soon as air-y shades that

hov-er, Up a-bove the pur-ple clov-er I have done put by the

lute. Once I sang as ear-ly thrush-es, Sang a-

p

mf

largamente.

f

bout the dew - y bush - es, Now I'm mute

p meno mosso.

I am like a wea - ry

pp *languido. pp*

lin - net, For my throat has no song in it, I have had my sing - ing

f più animato.

min - ute I have done Put by the lute.

p subito. meno mosso. molto rall. pp

Three Flower Petals.

A. LAMPMAN.

E. WHYTE, Op. 10 N^o 1.*Con brio.*

What saw I yes - ter-day walk - ing a - part In a leaf - y

place where the cat - tle wait? Some - thing to keep for a charm in my

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heart A sweet lit - tle girl in a gar - den gate. Laugh - ing she

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "heart A sweet lit - tle girl in a gar - den gate. Laugh - ing she". The piano part includes a forte (*f*) dynamic marking.

lay in the gold sun's might, And held for a tar - get to shel - ter

The second system continues the melody and accompaniment. The lyrics are: "lay in the gold sun's might, And held for a tar - get to shel - ter".

her. In her lit - tle soft fin - gers, round and white, The gold - rimmed

The third system continues the melody and accompaniment. The lyrics are: "her. In her lit - tle soft fin - gers, round and white, The gold - rimmed".

face of a sun flow - er.

The fourth system concludes the piece. The lyrics are: "face of a sun flow - er." The piano part features a final flourish in the right hand.

Laugh-ing she lay on the stone that stands For a rough-hewn

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble staff and piano accompaniment on grand staves. The lyrics 'Laugh-ing she lay on the stone that stands For a rough-hewn' are written below the vocal staff. The piano part consists of a steady eighth-note bass line and a treble staff with chords and some eighth-note figures.

step in that sun - ny place, And her yel - low hair hung down to her

The second system continues the melody and accompaniment. The lyrics 'step in that sun - ny place, And her yel - low hair hung down to her' are written below the vocal staff. The musical notation follows the same pattern as the first system.

hands, Shad - ow-ing o - ver her dim - pled face. Her eyes like the

The third system continues the melody and accompaniment. The lyrics 'hands, Shad - ow-ing o - ver her dim - pled face. Her eyes like the' are written below the vocal staff. The musical notation follows the same pattern as the previous systems.

blue of the sky made dim. With the might of the sun that looked at

The fourth system concludes the piece. The lyrics 'blue of the sky made dim. With the might of the sun that looked at' are written below the vocal staff. The musical notation follows the same pattern as the previous systems.

her, Shone laugh - ing o - ver the ser - ried rim, Gold - en

This system contains the first line of the song. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "her, Shone laugh - ing o - ver the ser - ried rim, Gold - en".

set of the sun flow - er.

This system contains the second line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "set of the sun flow - er.".

Laugh-ing, for to - ken she gave to me Three pe - tals

This system contains the third line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "Laugh-ing, for to - ken she gave to me Three pe - tals".

out of the sun - flow - er When the pe - tals are with - ered and gone, shall

This system contains the fourth line of the song. The vocal melody continues in treble clef. The piano accompaniment continues in treble and bass clefs. The lyrics are: "out of the sun - flow - er When the pe - tals are with - ered and gone, shall".

be three vers - es of mine for praise of her, That a ten - der

dream of her face may rise; And light - en me yet in an - oth - er

hour. Of her sun - ny hair and her beau - ti - ful eyes, Laugh - ing o - ver the gold sun -

flower.

81/59